



Types *and* Shadows



Issue 77

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Journal of the Fellowship of Quakers in the Arts



Featured Cover Art: Bottom left, "God's Love Bolts through the Mountains...Transforming Hate to Hope," © Jennifer Elam; Top: "Dance of All This," © Zan Lombardo; "Portrait of Bishop Mother Shirley Pitts," © Bernard Winter

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FQA is an art ministry for Quakers and others under the care of Trenton Monthly Meeting.

Our Clerk Speaks...



Maria Cattell by editor

Dear Friendly Artists,

We've had a change in our Membership Care person.

Phil Furnas has been handling membership for a number of years. But Phil is now turning his attention to family matters and also development of an FQA chapter in Baltimore, so he's stepping down—not from the board, just from membership care. Phil has also been active with the Quaker Arts Center at the Friends General Conference annual Gathering, and he'll continue to be involved with that.

Many thanks, Phil, for your membership care over the years.

Our new Membership Care person is Bonnie Zimmer. Bonnie lives in Florida and is a member of Gainesville Monthly Meeting. She works in two art media, nature photography and fiber art. She has been putting images on paper since about 1960. Bonnie says: "My photography has gradually become a reflection of my interior, spiritual life."

Bonnie's fiber art began as traditional quilting but has been transformed into art quilts and very non-traditional fiber art forms. She likes working with fibers because "I can often do things with fibers that I cannot do with photos."

Thanks to Bonnie for agreeing to take on membership care.

Have you visited the FQA website <fqaquaker.org> recently? You'll find articles to read in our archives and reports on recent activities. If it's time to renew your membership, or you wish to make a donation (which is tax-deductible) you can do that on the website. And if you wish to have something posted on the website (such as a link to your own website, or news about your art show) please contact board member Sandra Cade (sandralcadephd@yahoo.com).

Invite your friends/Friends to check out the website, too, and invite them to become members. You don't have to be either Quaker or an artist to be a member.

If you would like to receive the FQA journal, *Types & Shadows*, electronically only, please let Bonnie Zimmer know: sandbox33@gmail.com.

Yours for the Arts,
Maria





Blair Seitz, Editor
© Judy Ballinger

Zan Lombardo displayed her extraordinary 30' "mural in the round" (my discription) (below) at our FQA exhibit and coffee house (right) at Caln Quarter, I'm not surprised that she won a special honor at the Florida juried exhibit. I only wish I could walk us around it. Featured also in this *T&S* are two artists who have studied, taught and exhibited at Pendle Hill--**Jennifer Elam** and **Bernard Winter**. I believe you will find their essays revealing of their passions. And congrats to Jennifer for her new Pendle Hill Pamphlet . Enjoy! Blair

FQA exhibits...

FQA held two exhibits with coffee house and art activities at Caln Quarter gathering at Swatara Camp, Bethel, PA in May and at Tri-Quarter Retreat at Camp Ockanickon Camp, Medford, NJ in September, '18.

Below right, Michael Klinger entertains at Swatara as Rebecca Ross draws and artist Adrian Martinez talks with Charlie Gilbert. Below left: Cards and exhibit photo are by Joanna Patterson and quilt by human trafficking survivors at Tri-Quarter. Photos by editor



People's Choice Award...

Zan Lombardo's latest 30-foot watercolor, "Dance of All This," was shown for the month of June, 2018, in downtown Fort Myers, Florida, as part of the Sidney and Berne Davis Art Center's 10th Annual Juried Exhibit. It was awarded the People's Choice Award. The 4-foot tall painting on 140 lb. Arches watercolor paper was hung in the round as the centerpiece of the gallery surrounding the crystal chandelier in this renovated Art Deco building lit from within and without. It depicts an historic banyan tree that was planted in 1915 in nearby Punta Gorda that in the following 100 years grew out, around, and reconnected with itself in a large ring, as if the trees were standing in a circle with their limbs around each other. Zan's interpretation begins with the ring of trees against a twilight sky that gradually darkens as the viewer walks around, featuring a blood red moon and a growing number of stars, until the Milky Way is revealed in all its glory. Finally, the viewer watches as the sky explodes like fireworks, showing glimpses captured by the Hubble Space telescope.



"Dance of All This," 30' x 4' watercolor, displayed at Sidney Berne Davis Art Center © Zan Lombardo, photo by Zan

Jennifer Elam: A life journey of learning from joy and tragedy, translated to art



Jennifer Elam

Following retirement from working as a psychologist for over 30 years, I heard a deep calling to care for my aging parents. I also heard that it would be a very difficult calling and heard the still small voice ask if I was still willing. I said, "YES," having no idea what awaited me. I had left home at a young age and had rejected the violence I found in my home area's culture. However, I remained quite close to my parents and interacted with them almost daily for my whole life. So when I heard this call, it felt right.

Thrown back into the culture of conflict, I ended up traumatized by the violence around me.

My parents died in January, 2018, six days apart, three months before their 70th wedding anniversary. I now spend some of my time settling two complicated estates. I also write and dance.

My writing in my Pendle Hill pamphlet (see page 7) includes how dance has helped me survive when human support was thin. In a recent meditative dance, I experienced trauma lifting.

I have written extensively on the topic of "Between Trauma and Redemption." For me the time of trauma was raw and extremely challenging. It was a time when

relating in my old ways was not adequate. I knew without faith and fortitude I would fall away. Slowly, very slowly, I began to feel gratitude for the trauma.

Redemption is a word I did not like when I was young but now I find it a foundational part of my faith. I look back at the challenges I have faced and I see clearly how they have served to prepare me for my next challenge. I believe in my core that the trauma and

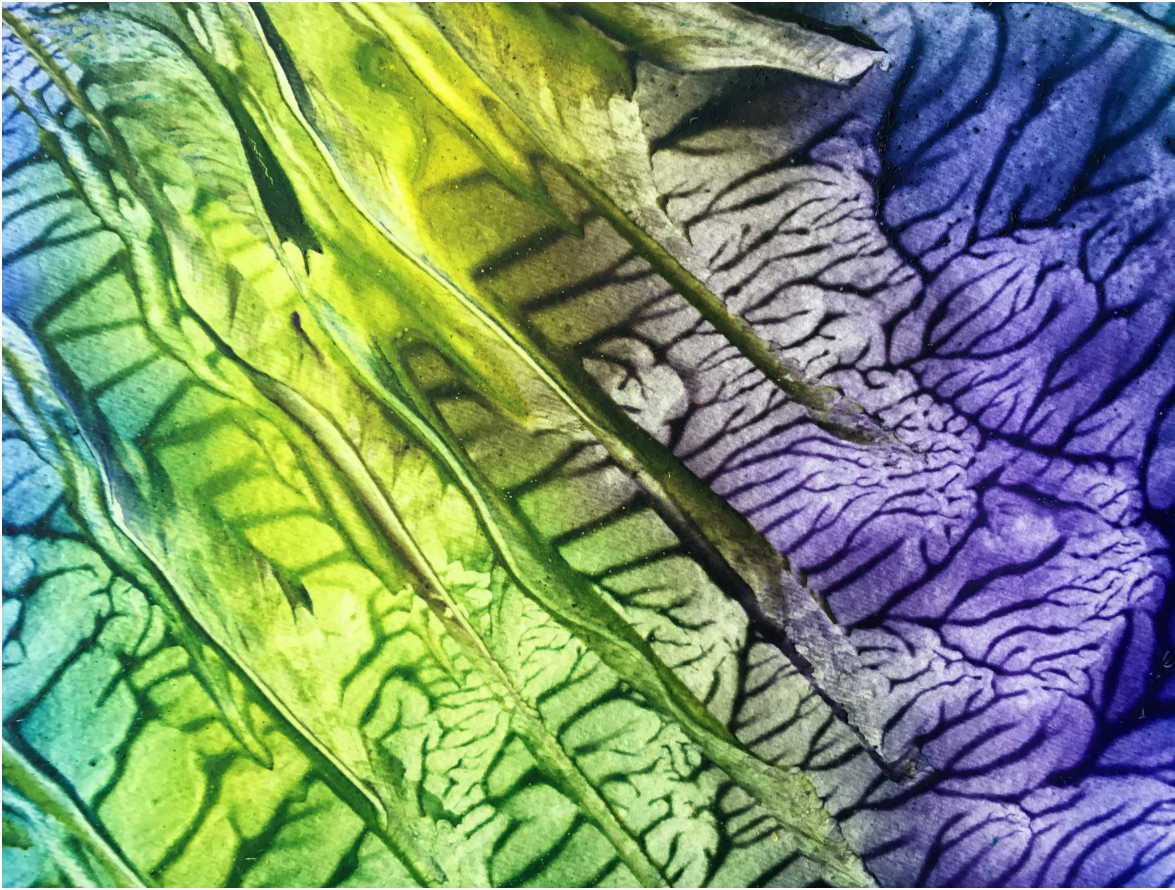
healing from trauma will help me serve others who deal with violence in a way I could never have related to before. As my last set of paintings illustrate, new life is emerging; this art show (now up at Pendle Hill) is a part of that new life.

I am also completing *Soul Returns to Preschool: A Children's Book for Adults* and writing about my Appalachian heritage with a passion that surprises even myself. Creativity and connecting with the Creator through the arts in their many forms bring new life; they are life-giving and life-saving. LIFE becomes the creative medium, the dance with God!

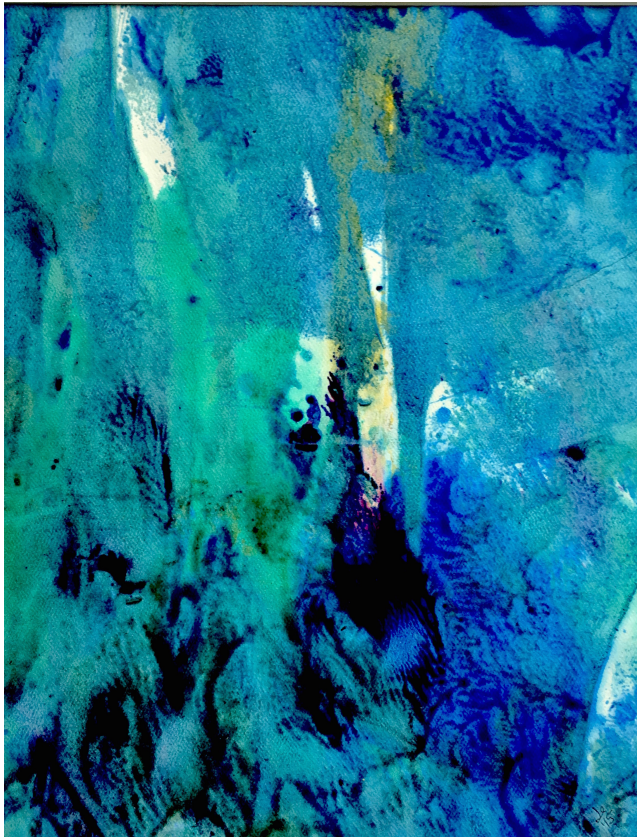


"Between Trauma and Redemption" Paste papers and photos, collage, hand-made paper; 22"x 26," © Jennifer Elam





Top and above: "God's Love Bolts Through the Mountains...Transforming Hate to Hope," Paste Papers, 18" x 24;" Right: "Connecting and Reconnecting," paste paper, 14½" x 17," all © Jennifer Elam



Above: "The Elements of the Universe Are Making Love... Creating New Life... I am invited and SO ARE YOU...", paste paper - 15½" x 18½" Left: "Facing the Blackhole" paste paper 24" x 19½," both © Jennifer Elam

Hillbilly Snowflake by Jennifer Elam

Those of us advocating for non-violence are called Snowflakes these days. Snowflakes are "weak;" they do not fight, not even to fight back when attacked. They learned along the way that cooperation was the way, not fighting and competition. I have lived in the company of educated snowflakes for so long, I think I am one. But, my DNA says differently. The bones and DNA are pure Hillbilly. God, how do I hold two cultures at war?

A new Pendle Hill Pamphlet: Art as Soul's Sanctuary by Jennifer Elam

Following are a few quotes from Art as Soul's Sanctuary: Meditations on Art and Spirituality among Quakers and Beyond. (quotes used by permission of author and Pendle Hill)

"My story begins with unlearning the idea that I am not an artist and learning that anyone can practice Arts and Spirituality, as the program is called at Pendle Hill. This practice is not about talent or academic training but about the creativity we have that connects us with our Creator--Arts and Spirituality as a practice of prayer." (page 1)

"Many of my life's challenges are too intense to be palatable to most people, but when conveyed in the form of art, communication about them becomes possible, along with healing." (page 3)

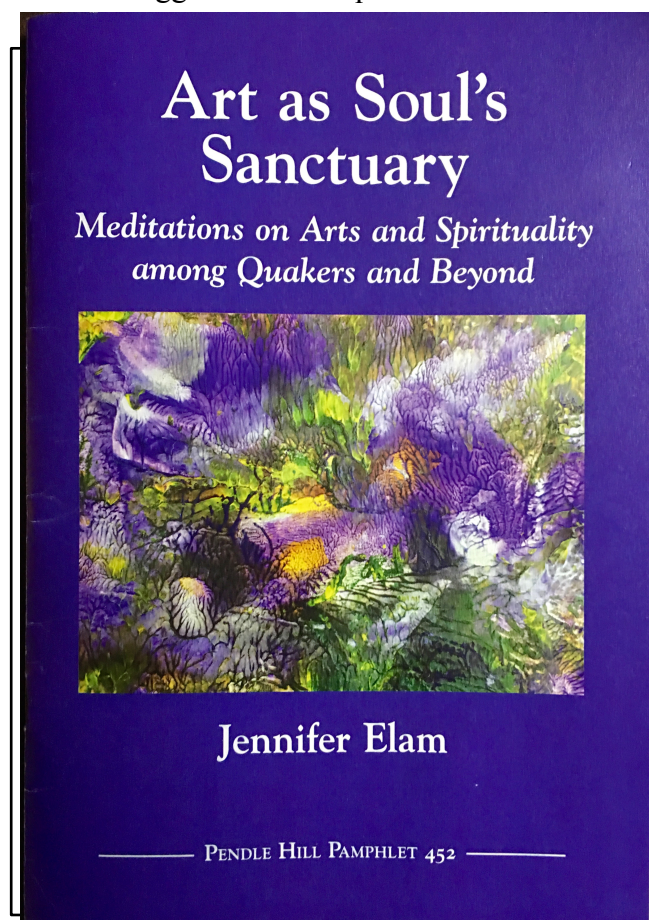
"Janeal Ravndal and I taught art to women in the Delaware County Prison. Watching what happened for those women brought me pure joy!...Maria took the paint and poured it onto the paper, lots of colors all at once. With her hands, she moved the paint around and around and back and forth, totally absorbed and delighted with the freedom she was feeling." (pages 10-11)

"I have struggled with the question when I am standing in front of a person who hates, 'What does Love look like in response to the hate when it is in your face?' I don't yet know the answer, but I know that when I generated art while meditating on the question, I gained hope, and hope is critical." (page 29)

"I danced 'family' wildly from the depths of my heart and soul--the depths of pain and then the love. Mari (Jennifer's dance partner) told me that I had given her an incredible gift of love. Then she danced for me." (page 30)

Jennifer Elam is a licensed psychologist who has studied Quaker spirituality and the lives of Christian contemplatives and mystics. A longtime calling to live in community led her to Pendle Hill in 1996 as a resident student and then as a Cadbury Scholar. In the art studio at Pendle Hill, Sally Palmer became her mentor.

Jennifer has led over a hundred courses, workshops, and retreats in arts and spirituality and is the author of four books. Born in Kentucky, Jennifer is now writing about her heritage. She is a member of Berea, KY, Friends Meeting and attends Middletown, PA, Preparative Meeting.



WOMEN OF STRENGTH

By Bernard Winter

I am a painter who is concerned with portraiture as an expression of a person's inner beauty, strength, and vitality. I have been drawing portraits for over twenty years. For me, drawing and painting are spiritual actions I take in the world. The time it takes to draw someone promotes intimacy, in that the two of us must sit together and be together. In this exchange, sometimes we talk, and I have found that I have been welcomed into a deeper centeredness whereby the pretenses of looking good fall away. Hopefully, I arrive at a place whereby I can see the person rightly and draw the sitter with loving eyes and with respect. I have drawn the portraits of people who are homeless, who are sick, who are dying, and who are recovering from operations, the elderly and children.

This series – which I call “Women of Strength” was intended to honor the women of my wife's church community - where she is a minister - The United Palace House of Inspiration (UPHI) located at 175th street in Upper Manhattan. Most of the congregation membership is made up of women. Many of the senior women dress for church services in dresses and hats that are extraordinary in their beauty and finery. I think this is what first attracted me to the idea of this project – that these seniors consider themselves to be elegant, beautiful, important and vital – and dress the part to express their inner richness!

While drawing the portraits of these women, I engaged them in conversation. I had a tape recorder going to record the conversations, and typed transcripts later. As part of my research, I asked each participant what they consider a strong woman to be and what role models in their lives have been strong women. In addition to recording the conversation, I took photos to be used as references to complete the final painting at my home studio. The process of drawing and recording follows a method I developed in painting the portraits of seniors at the Isabella Geriatric Center in 2010.



"Portrait of Vertie Parks," colored pencil over acrylic paint, 22" x 30," © Bernard Winter

The final show at the United Palace contained both portraits, preparatory drawings, and the transcripts that gave their portraits context and background. The project was supported by a grant from the Lower Manhattan Council. The path of my art has led me to three sojourns at Pendle Hill, as a recipient of Minnie Jane arts scholarships. Here I found whatever I needed to support me on my projects. I did a portrait series of staff and residents in prayer and meditation. The receptivity of the people at Pendle Hill invited me into a deep place where I could draw from the heart to the heart. Last year, my focus was continuing a series on the Psalms of the Bible, interpreting the verses into visual means of painting, collage, and mixed media.

Bernard lives in New York City with his wife, Sandra, who is a songwriter and singer. He is an attendee at Morningside Monthly Meeting and has been a visual arts teacher in New York City public school system for 27 years. His website: Bernardcwinterart.com and email: bernardcwinter960@gmail.com



Above left:
"Portrait of Dr. Reverend Mary McCarthy," **Above right:** **"Portrait of Bishop Mother Shirley Pitts,"** **Left:** **"Portrait of Tobica Cohen Williams,"** **all colored pencil over acrylic paint on watercolor paper, all 22" x 30,"** **all © 2015-16,** **Bernard Winter**

During Bernard Winter's sojourns at Pendle Hill he studied the Psalms and interpreted the spiritual impressions he felt. The artworks became a major Pendle Hill exhibit. The art (below) is "Psalm 1," © Bernard Winter



Bernard Winter



Types and Shadows history of Quaker Artists feature

With permission of author Gary Sandman, *T&S* shares vignettes of Quakers from his book, *Quaker Artists*. The essay on Marc Mote, which ends with Sandman noting that he was pleased to find a Quaker painter who did not feel guilty about art, is shortened. To see the full essay and hundreds more see Sandman's book *Quaker Artists* (garysandman@cox.net). In order to include the painting, *Shipwreck at Sea* by Mote, I have excerpted part of an essay by Julia S. May, University of Virginia, which describes the painting.

Marcus Mote

Marcus Mote (1817-1888), a painter, was born and raised in Ohio and Indiana, when it was still the frontier. Like Benjamin West he had to use squirrel fur for his first brushes, and clay, charred woods, bluing and other natural materials for his first paints. He spent much of his life in Richmond, Indiana, where he taught art, painted stagescoaches, designed blueprints and maps and ran a photography business. Mote wrote newspaper editorials and demonstrated for temperance and public school art education. He was to become fairly famous within Quaker circles in his lifetime.

In Mote's period Friends discouraged art, when they did not forbid it altogether. His parents wiped away the pictures he drew on the headboard of his bed a child. His mother said, "I do believe this mischief was born in thee." His Meeting frowned on his work, though he had been Clerk there at one time.

Mote, however, decided to be both a Quaker and an artist, without denying either. He wore brightly-colored smocks with his broad-brimmed hat and while dressed that way crossed the street to greet the grimmest elder with a hearty hello. *from essay by Gary Sandman*

In 1883, artist Marcus Mote, a birthright Quaker who was active in Richmond, Indiana, during the mid-19th century, painted *Shipwreck at Sea*. This painting, unlike others in his body of work, may represent, in a very romantic way, an episode from the story of the wreck of *The Reformation*, a brigantine that sank off of the coast of Jupiter, Florida, on the night of September 23, 1696. On board *The Reformation* were Quaker merchant Jonathan Dickinson, his wife, Mary, and their infant son, Jonathan, Jr.... Dickinson and his family (survived and) reached their original destination of Philadelphia... Three years after his arrival in Philadelphia, Dickinson recorded his story in *God's Protecting Providence*.

Recent research indicates *Shipwreck at Sea* may originally have been an image of a seductive *Siren* tempting a sailor with her deadly kiss. There are two clues supporting this idea. First, Earlham College accession records and a biography of Mote indicate that the original title was changed from *The Kiss in the Water* to *Shipwreck at Sea*. Second, a visual comparison of *Shipwreck at Sea* with other 19th century



paintings of shipwrecks, revealed images practically identical to Mote's reproduced on porcelain plates, tea pots, and on prints. Regardless of the source, the infant who looks directly at the viewer in *Shipwreck at Sea*, may indicate Mote consciously altered his original work to change its meaning entirely. *from essay by Julia S. May, University of Virginia*

"Shipwreck at Sea" by Marcus Mote, original, Earlham College, copy courtesy Earlham College



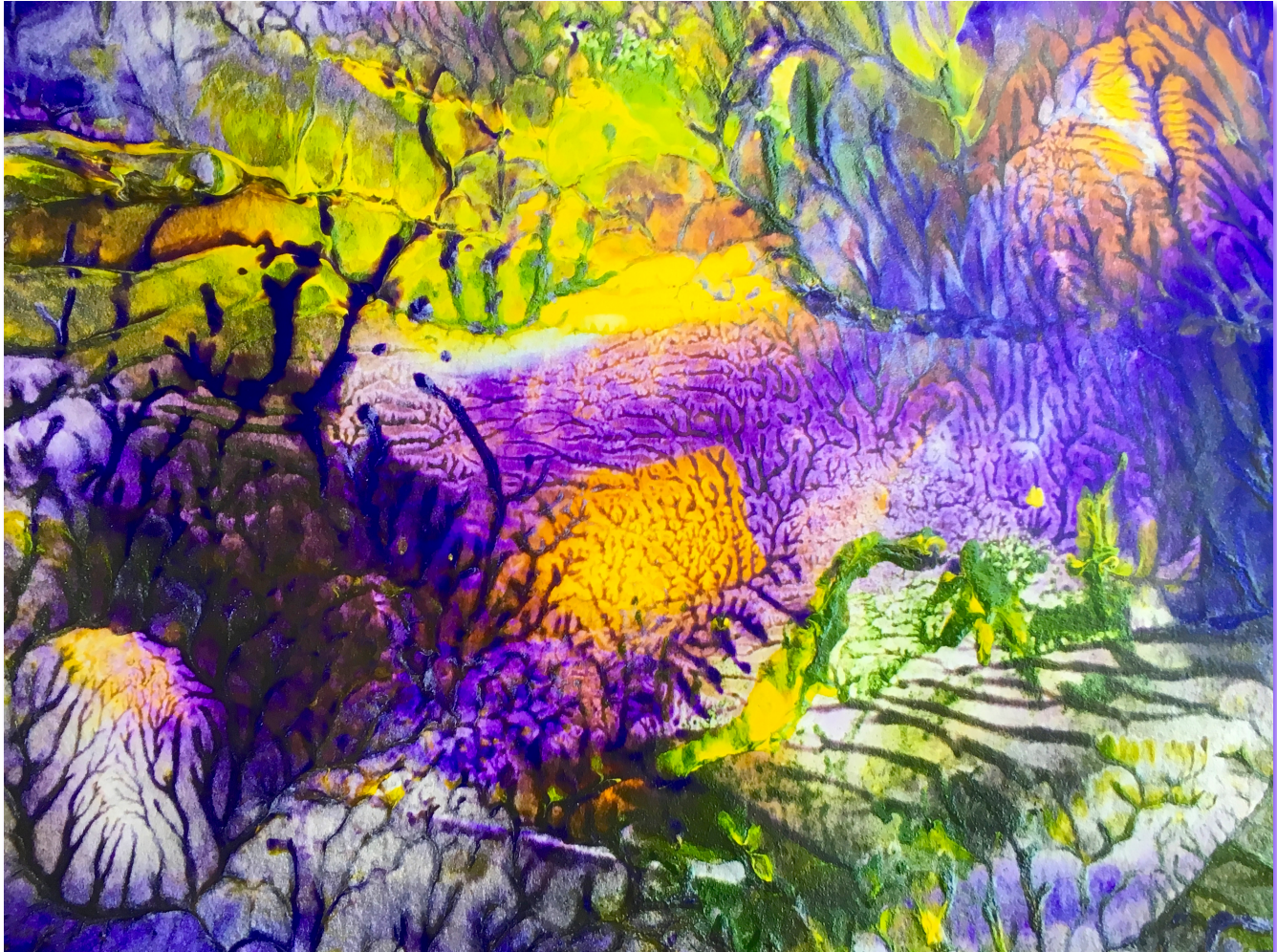
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FQA Statement of Purpose

To nurture and showcase the literary, visual, musical and performing arts within the Religious Society of Friends, for purposes of Quaker expression, ministry, witness and outreach. To these ends we will offer spiritual, practical and financial support as way opens.

In this Issue... Art and essay by Jennifer Elam, Media, PA; Mural art by Zan Lombardo, Bokeelia, Fl; Paintings and essay by Bernard Winter, NY City



"Art as Soul's Sanctuary," paste paper 24"x19," © Jennifer Elam